

1950

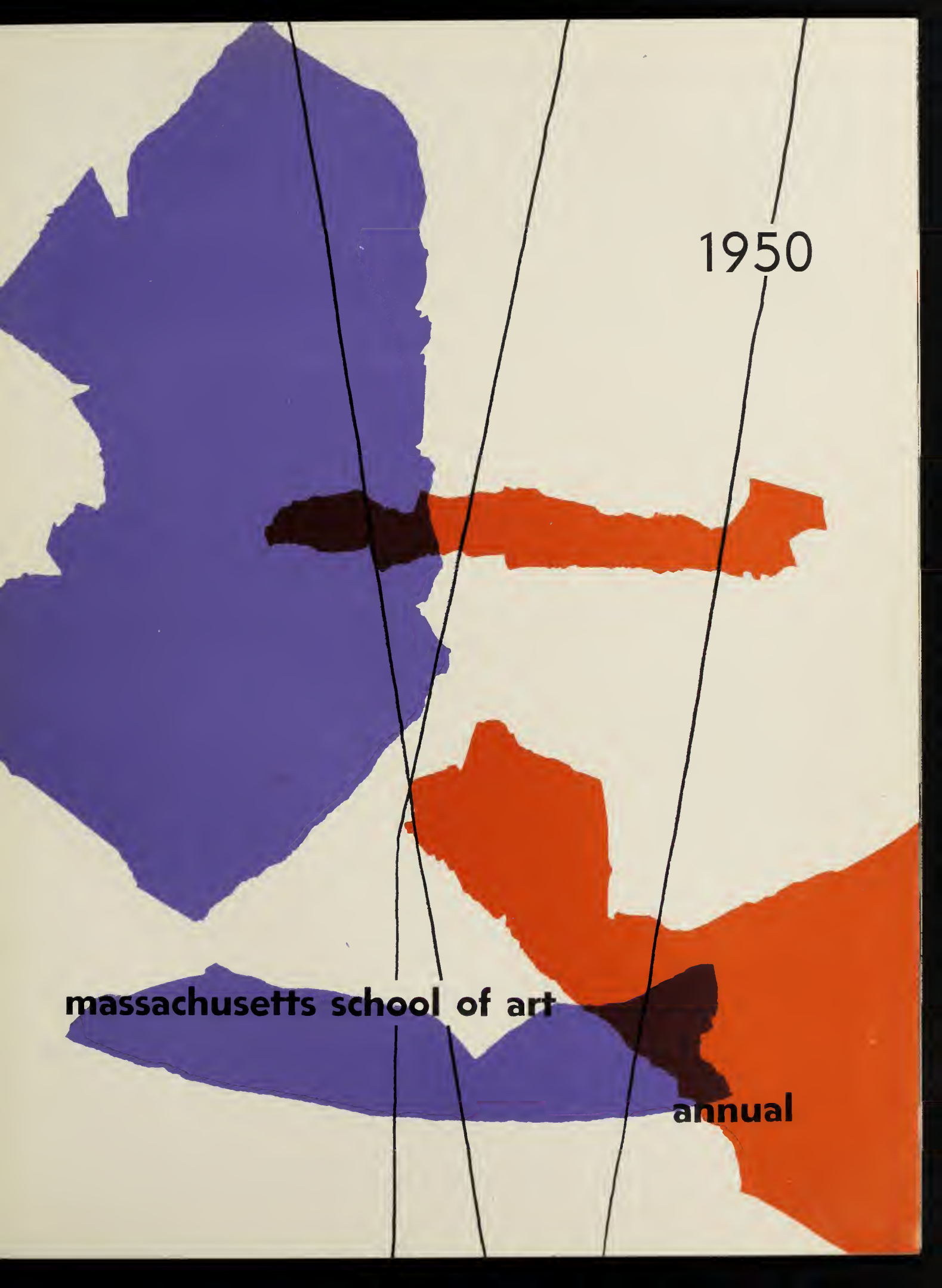
MSA

annual



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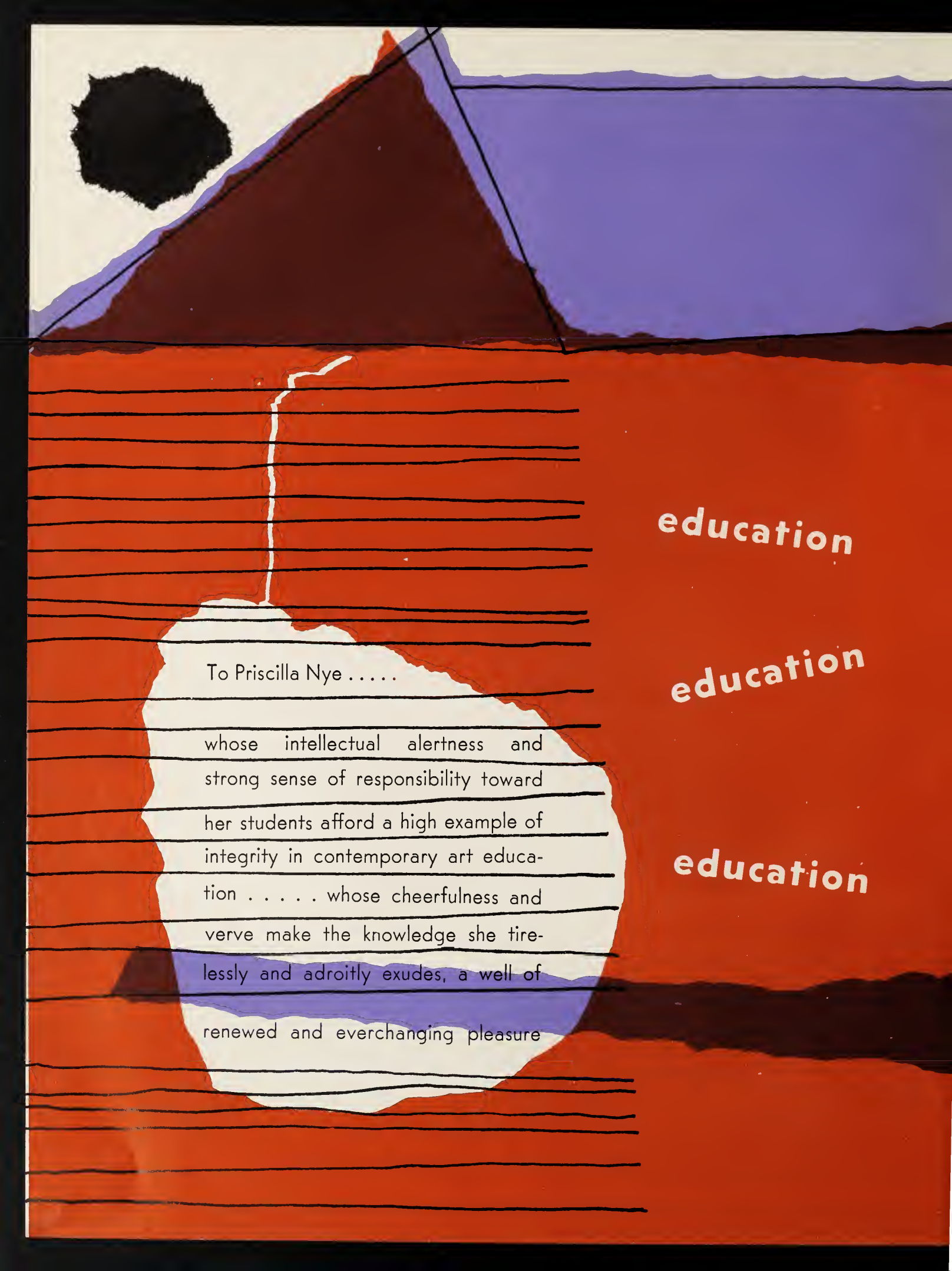
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An abstract graphic design featuring a large, irregular purple shape on the left side. A horizontal orange shape is positioned in the middle, with a small black shape overlapping its left end. Below the orange shape is another orange shape, and at the bottom is a purple shape. A large orange shape is on the right side. Three thin black lines run diagonally across the composition. The text '1950' is in the upper right, 'massachusetts school of art' is in the lower left, and 'annual' is in the lower right.

1950

massachusetts school of art

annual



To Priscilla Nye

whose intellectual alertness and
strong sense of responsibility toward
her students afford a high example of
integrity in contemporary art educa-
tion whose cheerfulness and
verve make the knowledge she tire-
lessly and adroitly exudes, a well of
renewed and everchanging pleasure

education

education

education

dedication




An abstract composition featuring a large, irregular white shape in the center. To its upper left is an orange shape with a black, textured circular center. To its right is a dark brown, angular shape. Below the white shape is a large, light purple shape. At the bottom is another orange shape. The entire scene is overlaid with a network of thin, black, intersecting lines. The word 'integrity' is written in a bold, black, sans-serif font in two locations: once in the top left and once in the center, overlapping the white shape.

integrity

integrity

As artists we have chosen or shall choose many different paths. All art, however, is to some extent an expression of the artist's personal values: a more or less genuine expression, depending upon his integrity. Technique, important as it is, is empty unless it is a means to the communication of perceptions, ideas, and feelings that are first of all clear and important to the artist himself. This does not mean that he must reject tradition: but he must constantly re-examine it, use it selectively, reshape it to his personally felt insights.

An abstract artwork featuring a composition of solid color fields and black lines. A large, irregular purple shape occupies the upper left and bottom right. A white, jagged, torn-paper-like shape separates the purple areas. A bright orange, elongated, flame-like shape is positioned on the right side. A dark brown, triangular shape is located within the lower purple area. Numerous thin, black, intersecting lines crisscross the entire composition, creating a sense of dynamic movement and structure.

This kind of personal integrity may still, of course, yield little of interest to others: it must be deepened, therefore, by an enlightened vision of what is possible in art and by sensitivity to the many aspects of life. The artist must strive to improve his technique of expression and cultivate a personality worth expressing with integrity.



freshman one
freshman two
freshman three
freshman four

Robert Eddy
John Hough
Alfred Perry
Elena Svagzdys

freshman three

freshman two





freshman four

freshman one





Janet Skinner



James Hobart
Mary Maguire



Rhoda Stone





Thomas Linton

we entered with high but nebulous ambitions





sophomore two
sophomore four

president
vice-president
secretary
treasurer

Walter Benedict
Albert Vachon
Sheila L'Heureaux
John Dignam

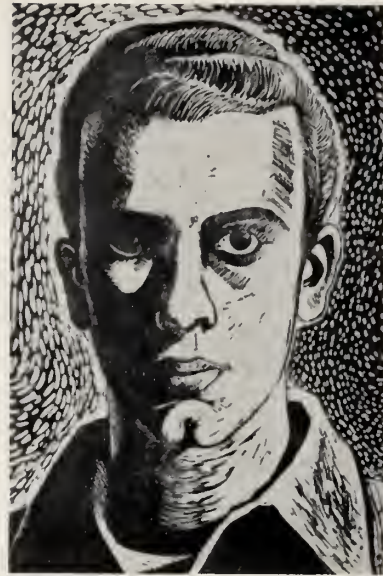




sophomore one
sophomore three



George Sawyer



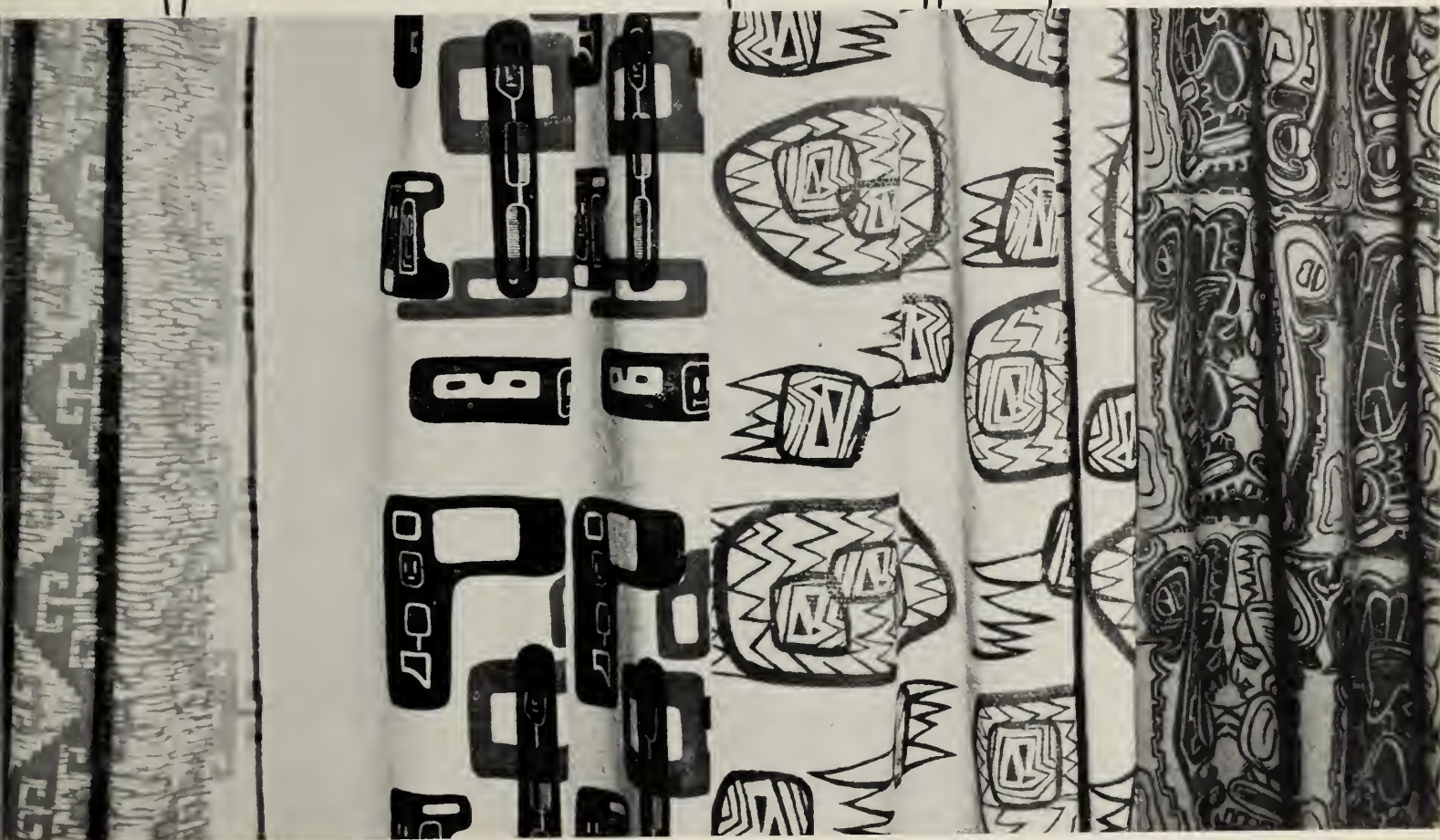
Richard Penney



... we found the world of
art more complex and de-
manding than we had
thought. still the question:
which direction . . .

George Manupelli



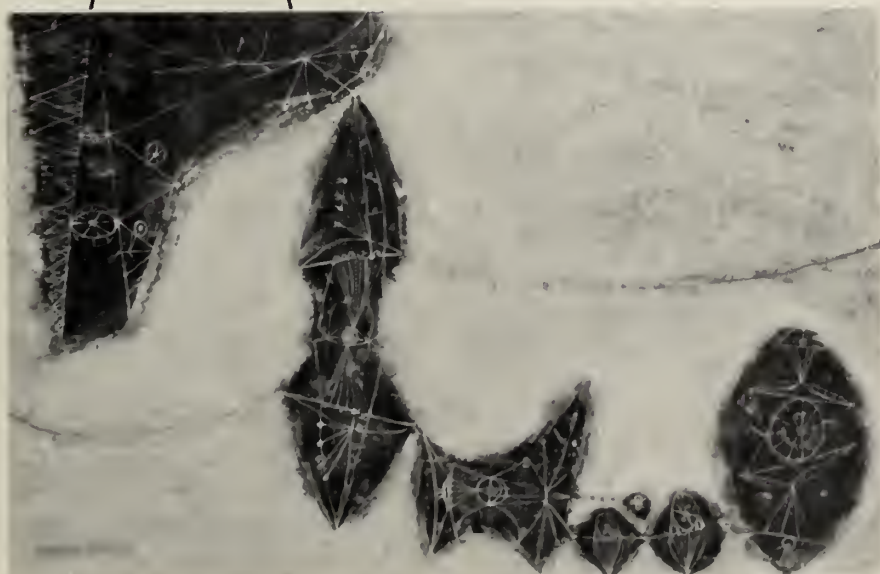


Charles Lovering

James Warwick

Bernice Willens

Leo Maselli



David Young



George Pappas



president
 vice-president
 secretary
 treasurer

Stephen Panosian
 Roderick MacKenzie
 E. Ruth Greenberg
 Robert Gersin

junior one a

junior three

junior four





junior one

junior two

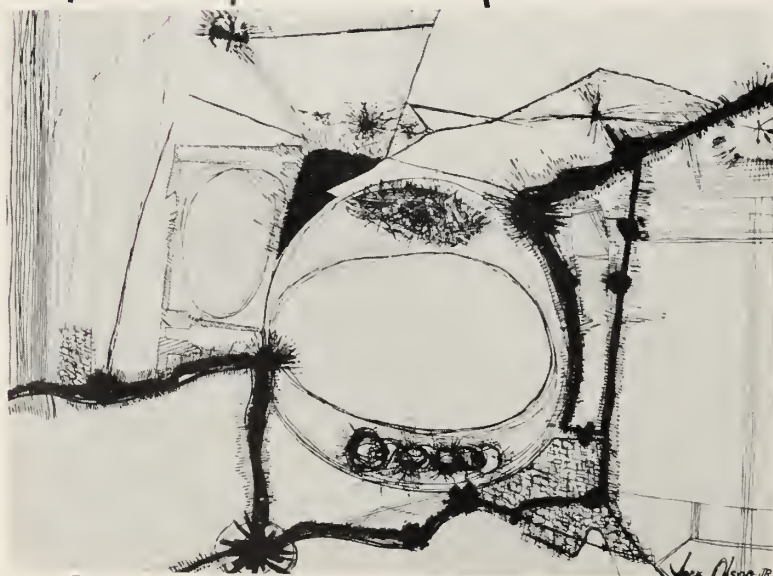




Thomas Lucas

Jack Olson

Pearl Marsh





Jerry Cinamon

... to begin again, in our special
fields - we are now able to have
sober high hope of self-fulfill-
ment. our ambitions have been
more clearly defined.



Barbara Patridge



Alfred Lazzeri

Liela Reamer

Marilyn Blizzard





Barbara Seasons

Shirley Savola

Barbara Ladd

Elizabeth Culliney






fashion design

general design

teacher education

drawing and painting

An abstract graphic design featuring a white background with various torn paper elements. A vertical red strip is on the left. Four black, torn-paper shapes are arranged horizontally in the upper middle. A large black torn shape is at the bottom left, and a large purple torn shape is at the bottom right. Thin black lines crisscross the composition. Text is located in the bottom left, listing roles and names.

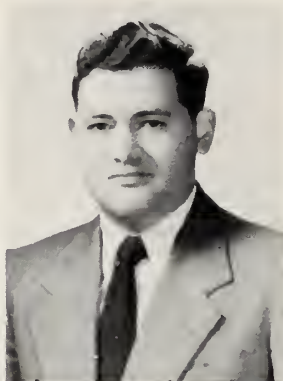
president
vice-president
secretary
treasurer

Anthony Winfisky
George Burditt
Catherine Stennes
Marilyn Doyle

Lisbeth Koopman



Norman Checkoway

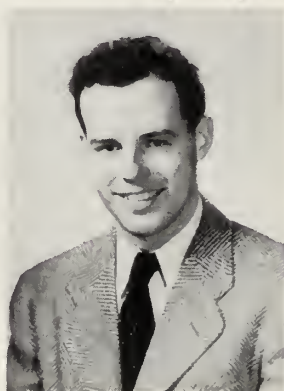


John Cody

teacher education



Robert Brown



John O'Neill



Jean Quinn

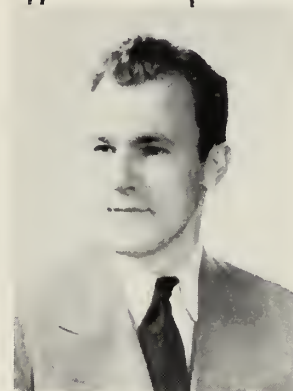


Joseph Cody



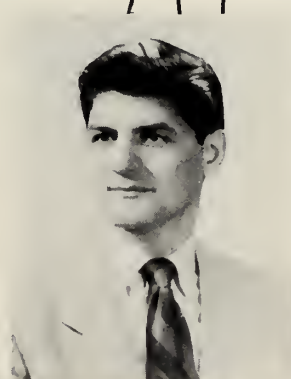
Barbara David

Anthony Winfisky



*

to regard each student as an individual whose distinct personality and special abilities should be developed for service and harmonious relations in the community.



Richard Ramsdell

Viola Harris

Paul Hatgil



Marianne Salzer



George Burditt



Henry Steeger



John Lamb



Brian Doherty



Lillian Lefkovitz



Leo Kelleher



Philip Dolan

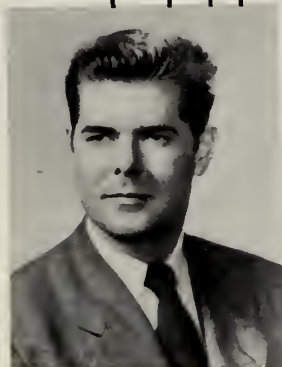


Richard Bianchi

Sylvia Gruber



Arthur Smith



Charles Quillan



Mary Kay King

Joseph Carreiro



Milton Sullivan



William Daley



Catherine Stennes



Leo Panagopoulos

Richard Coffey



Jean Hunter



Ernest Pelosi



John Merrill



Anthony Carbone

Marion Murray



George Bergner



Betty Jean Burnett



John Beckett



John Day



Alfred Pasquale



Mary Averill

William Wyman
 Frederick Hammond
 Neal Cotton
 John Cataldo
 John Devoe
 James McCaffrey
 Anthony Guarnera
 Philip Stone
 Charles McGregor



Martha Pate

Ann Minott



Phyllis Parsons



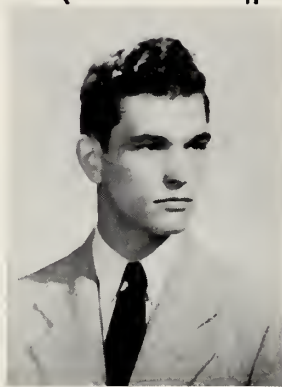
Elaine Condell



Henry Zaitz



Wilfrid Sheldon



Paul Shea
 Peter Bruzga
 John Haskell





Marion O'Neil



Charles Fox



Leonard Anderson



Marilyn Doyle



Wallace Kelley



Samuel Polio



Mable Beane

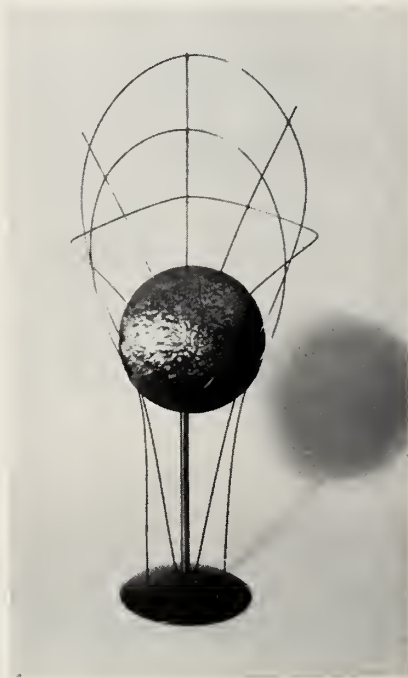


Lillian Lefkovitz
Barbara David
Norman Checkoway

Anthony Winfisky
Frederick Hammond
Neal Cotton



Milton Sullivan



Arthur Smith

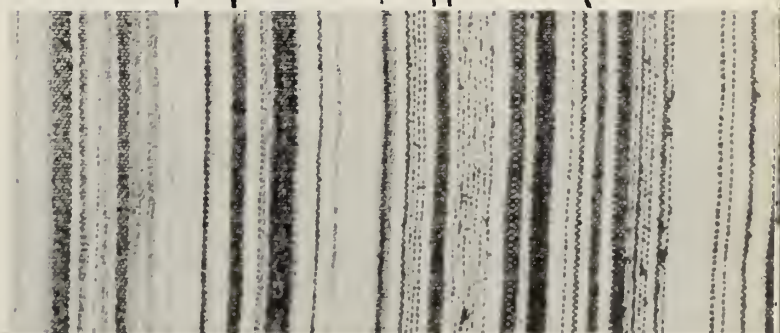
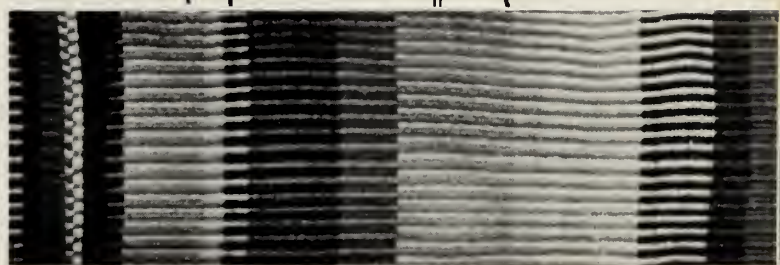
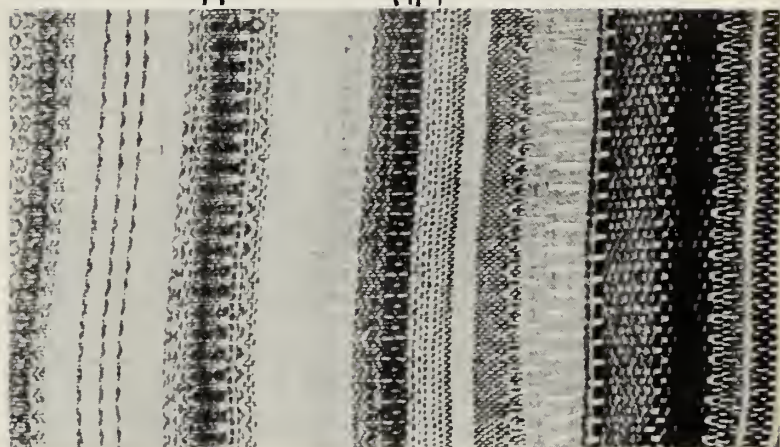
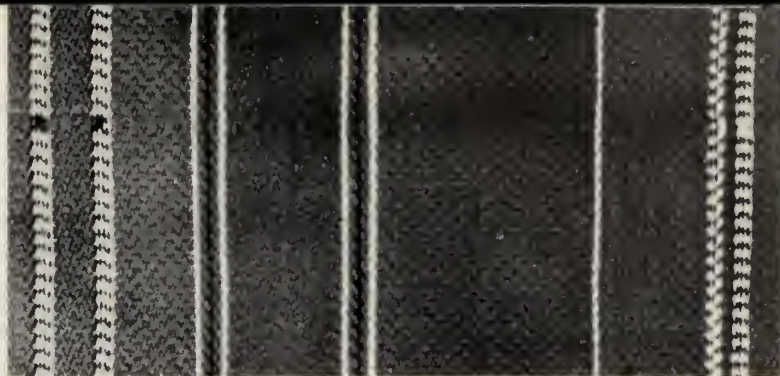
Leonard Anderson

Sylvia Gruber

Robert Brown

Leo Kelleher

Jean Hunter





William Daley



Charles Quillan



Henry Steeger



Paul Hatgil

Neal Cotton



Joseph Cody

William Wyman

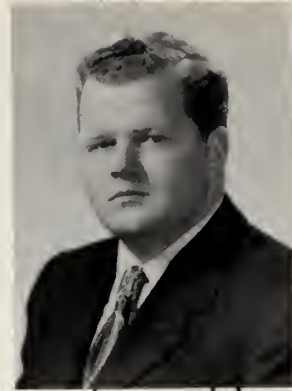
George Burditt

John Cataldo

John O'Neill



Harold Melanson



* to help create a world of aesthetic pleasure in the objects of use all around us.



Burton Goldblatt

Arthur Fishtine



James Atkins

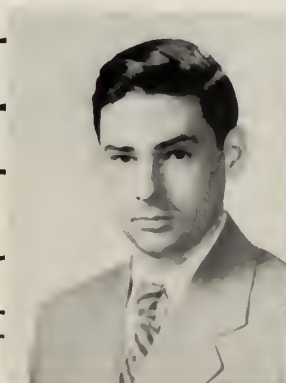


general design

Richard Mikkanen
Gardner Perine
Yale Rachlin
Anthony San Martino
David Stern
Joseph Lombardi
Paul D'Espinosa
Barbara Kilburn
Kathleen LeLievre
Louis Lightman
Arthur Maccabe
Mary Jane Hodges.
Walter Horwitz



Donald Webber



George Madore



Richard Ellis



Charles Lovejoy

Leo Constantineau

Natalie Badger



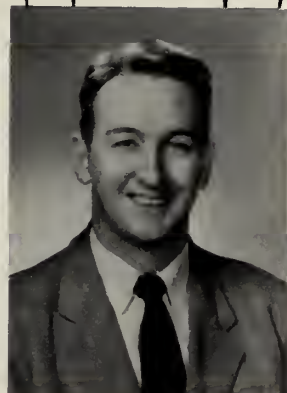
Norman Gardner

Marjorie Gordon

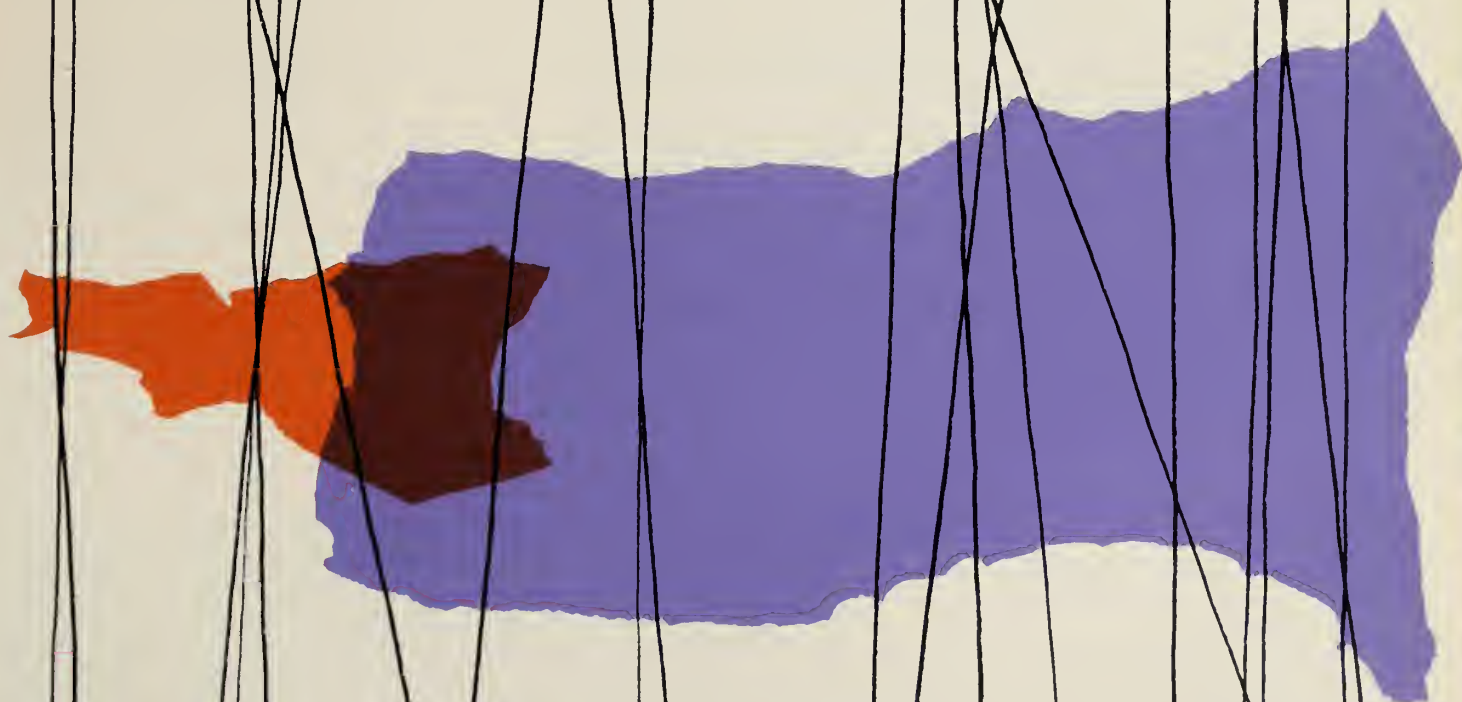




Arthur Matson



Robert Glorieux
Guiseppe Benenate
Eugene Conlon





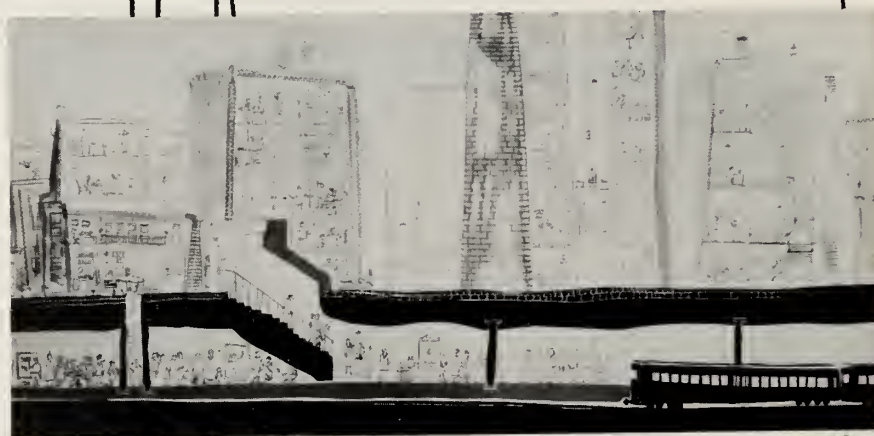
Eugene Conlon



George Madore

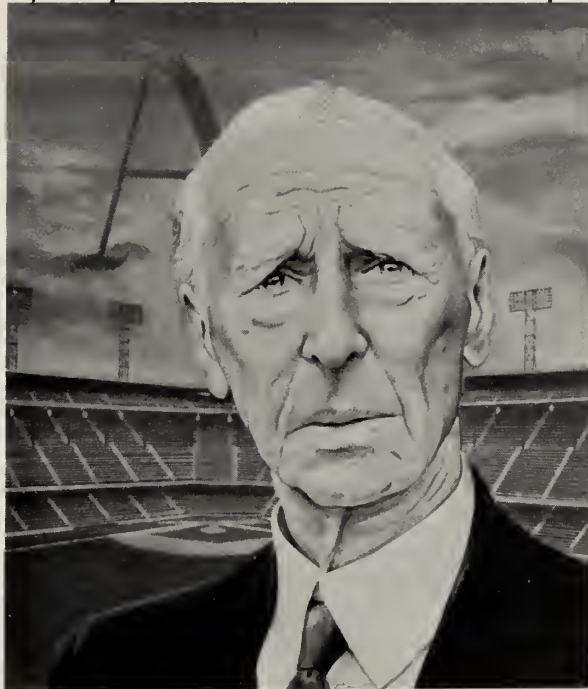
James Atkins

Arthur Maccabe





Louis Lightman

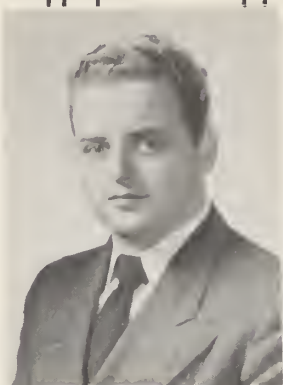


Arthur Matson

Charles Lovejoy



Robert Pelletier



Russell Connor



Herbert Goldstein



Edward Cizek

John Kaufman

Lewis Sher

Carol Mason

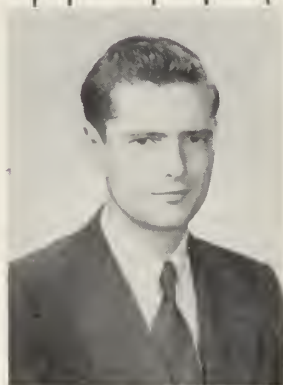
Costas Lathuras

Muriel Goldthwaite



Marilyn Squiers

Joseph McQuillan



drawing and painting

June Moffette



James Moroney

* to arouse indignation or compassion or hope,
by means of original symbols; to create patterns
of sheer beauty, for the peculiar kind of delight
that can be attained only through these media.



Janet Streeter



Dawn Weathersby

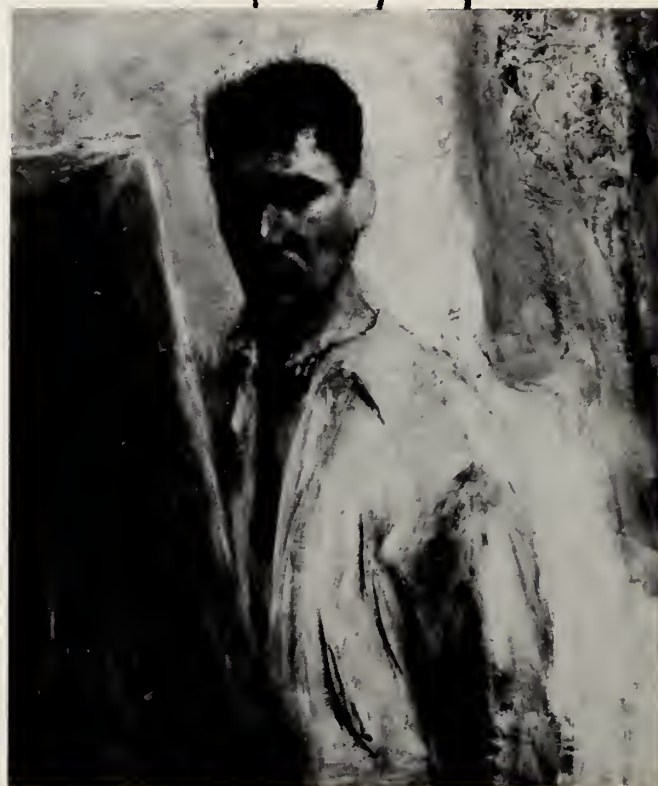




Lewis Sher

John Kaufman

Costas Lathuras





Russell Connor

Carol Mason

Robert Pelletier



Muriel Goldthwaite





Beverly Titus



Marianne Rogers

fashion design



Lois Palmer

Roberta Goodman



Connie Bramante



Shirley Lewis



Judith Frank

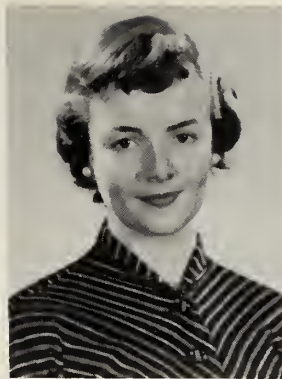


Alma Becker



Elyse Lawler

Irene Colwell



*

to renew that fleeting charm we gain from personal variations on common themes — the special pleasure of expressing our uniqueness even while participating in the common life by conforming to its standards.



Margaret Flint



Janet Magovern



Charlotte Sachs



Maxine Cohen



Phyllis Goldstein

Elizabeth Cataldo

Barbara Glazier



Patricia Goguen

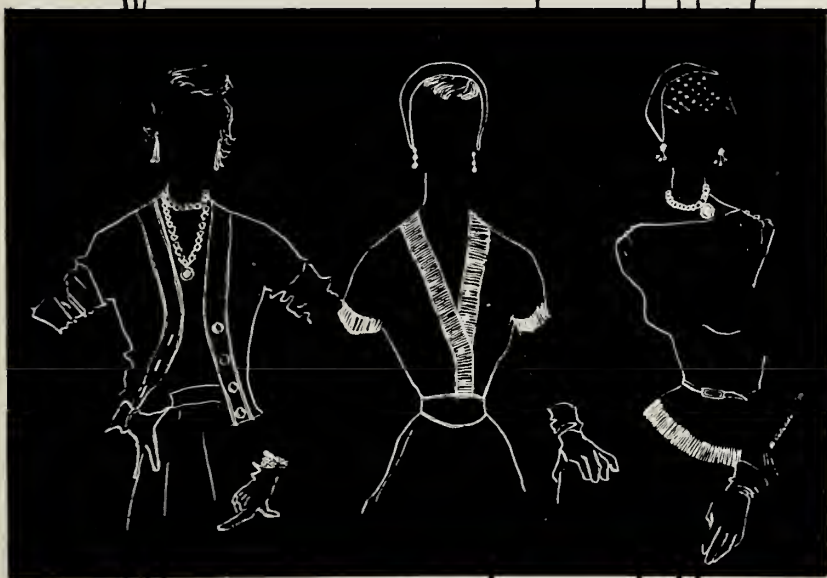
Charlotte Sachs

Judith Frank

Lois Palmer

Alma Becker





Elizabeth Cataldo



Lois Palmer


Connie Bramante





SA

This is an abstract collage artwork. It features a large, irregularly shaped orange-red paper fragment in the upper half. Centered on this fragment is a smaller, rectangular white piece of paper with the letters 'S' and 'A' printed in a black, serif font. Below the white piece, there is a horizontal strip of torn paper showing a blue layer and a white layer. The entire composition is set against a light cream background. Several thin, black, diagonal lines crisscross the page, creating a web-like structure. In the bottom left corner, there is a dark, textured, circular shape, possibly a hole or a piece of black paper.



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vice-president
secretary
treasurer
chairman of finance

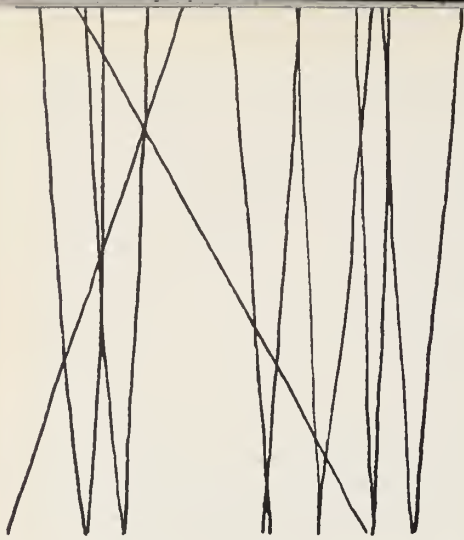
m. elaine condell
harry p. coyle
virginia todd
james warwick
john o'neil















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Mr. Christopher Wadsworth
Mr. Lawrence Kupferman



Mr. Edwin Hoadley
Mr. Fred Thompson

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Mr. Charles Abbott
Miss Priscilla Nye



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Mr. Thomas Gray
Mrs. Anne Holian

Mr. Arthur Corsini
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Mrs. Mildred Sylvester
Mr. Thomas O'Hara



Mr. Charles Demetropoulos
Miss Ella Munsterberg
Mr. Arthur Copplestone
Mr. Otis Philbrick



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in acknowledgement of the cooperation

of both students and faculty



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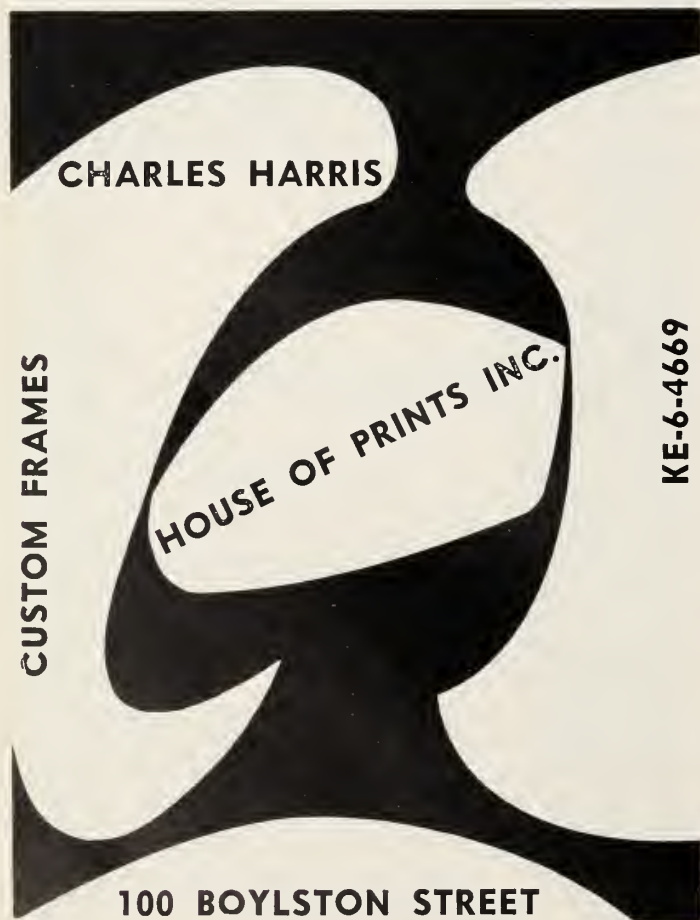
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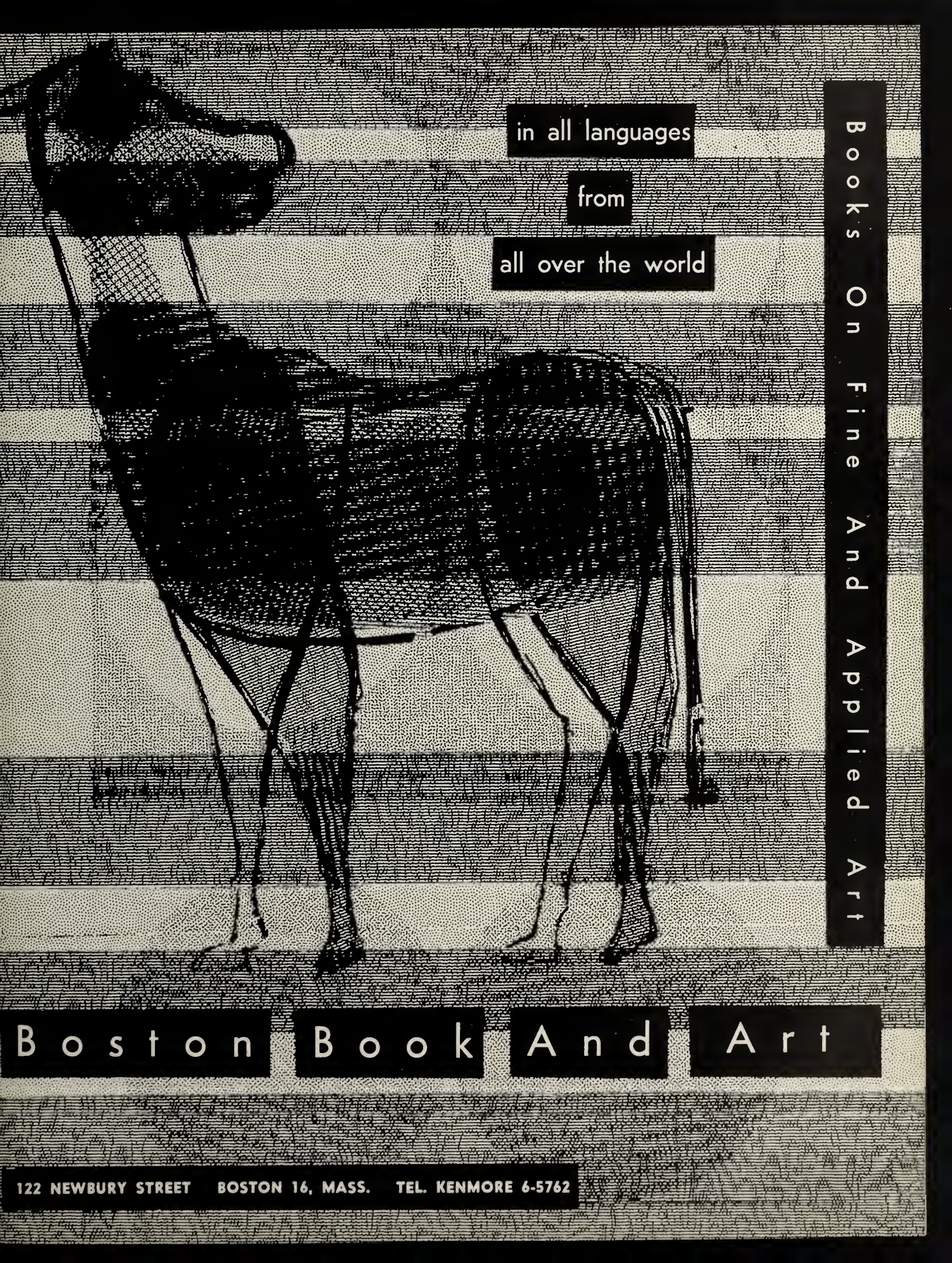
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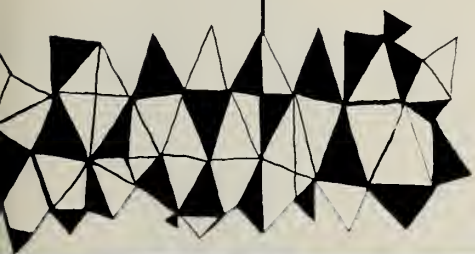
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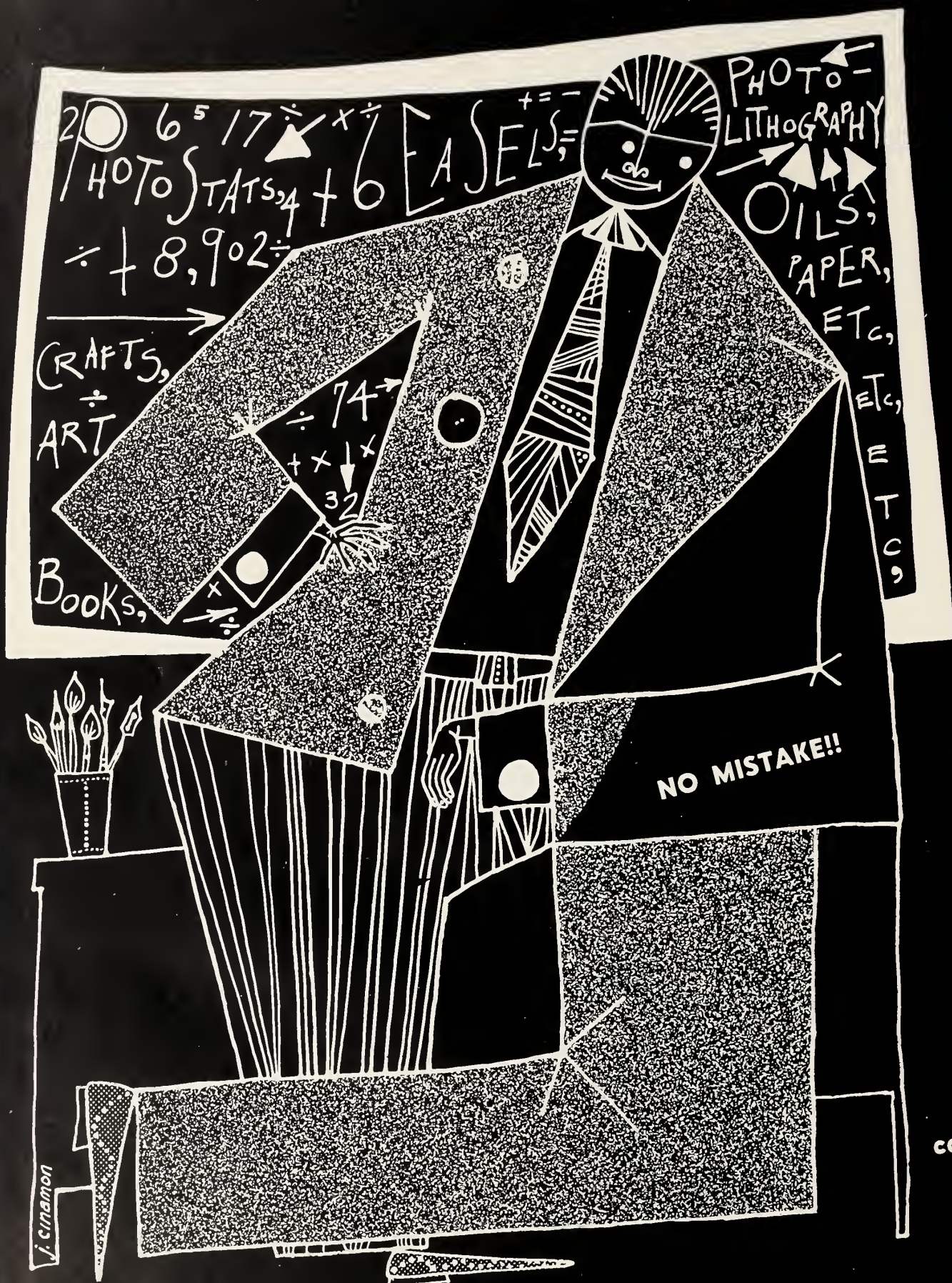
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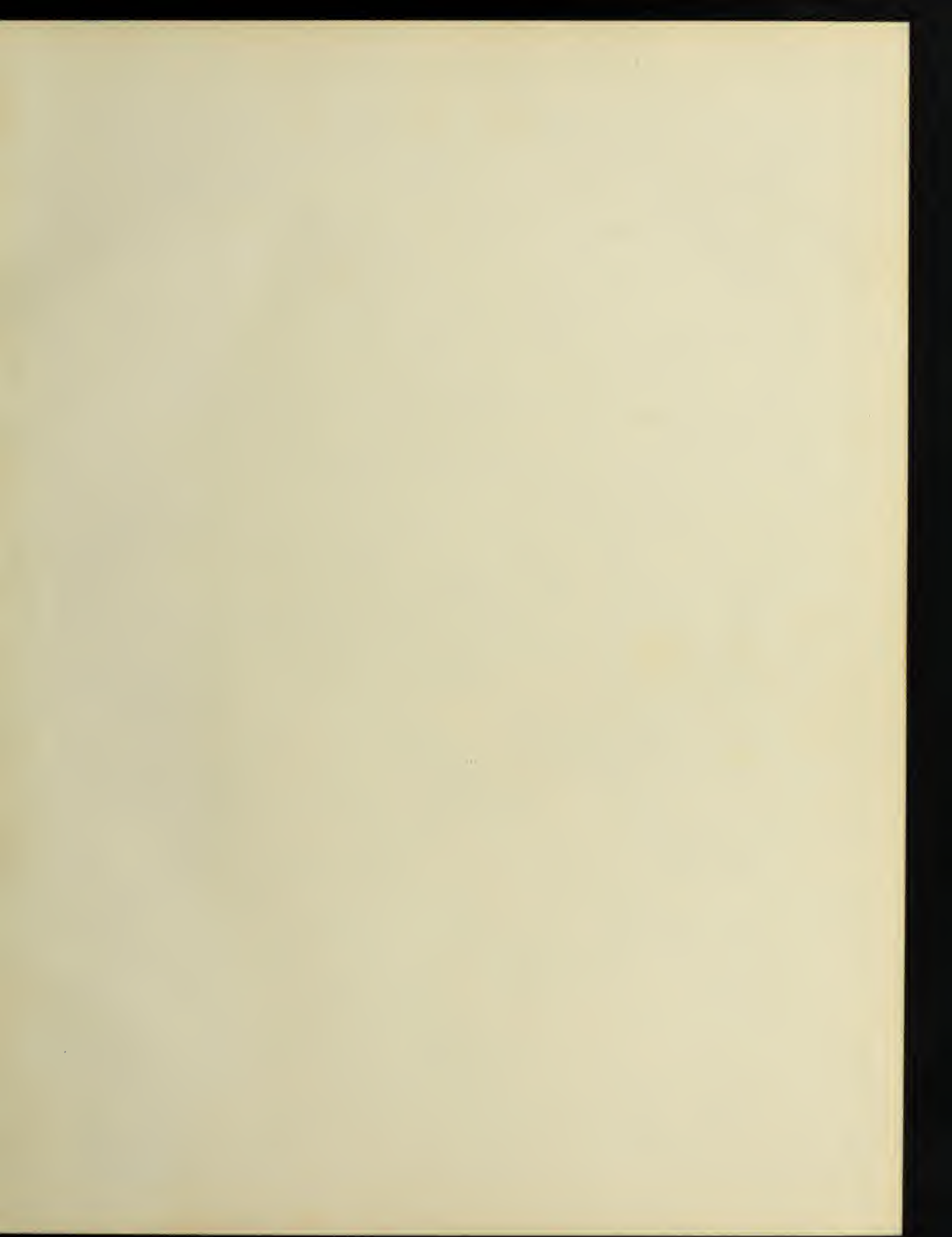
artist colors
gesso panels

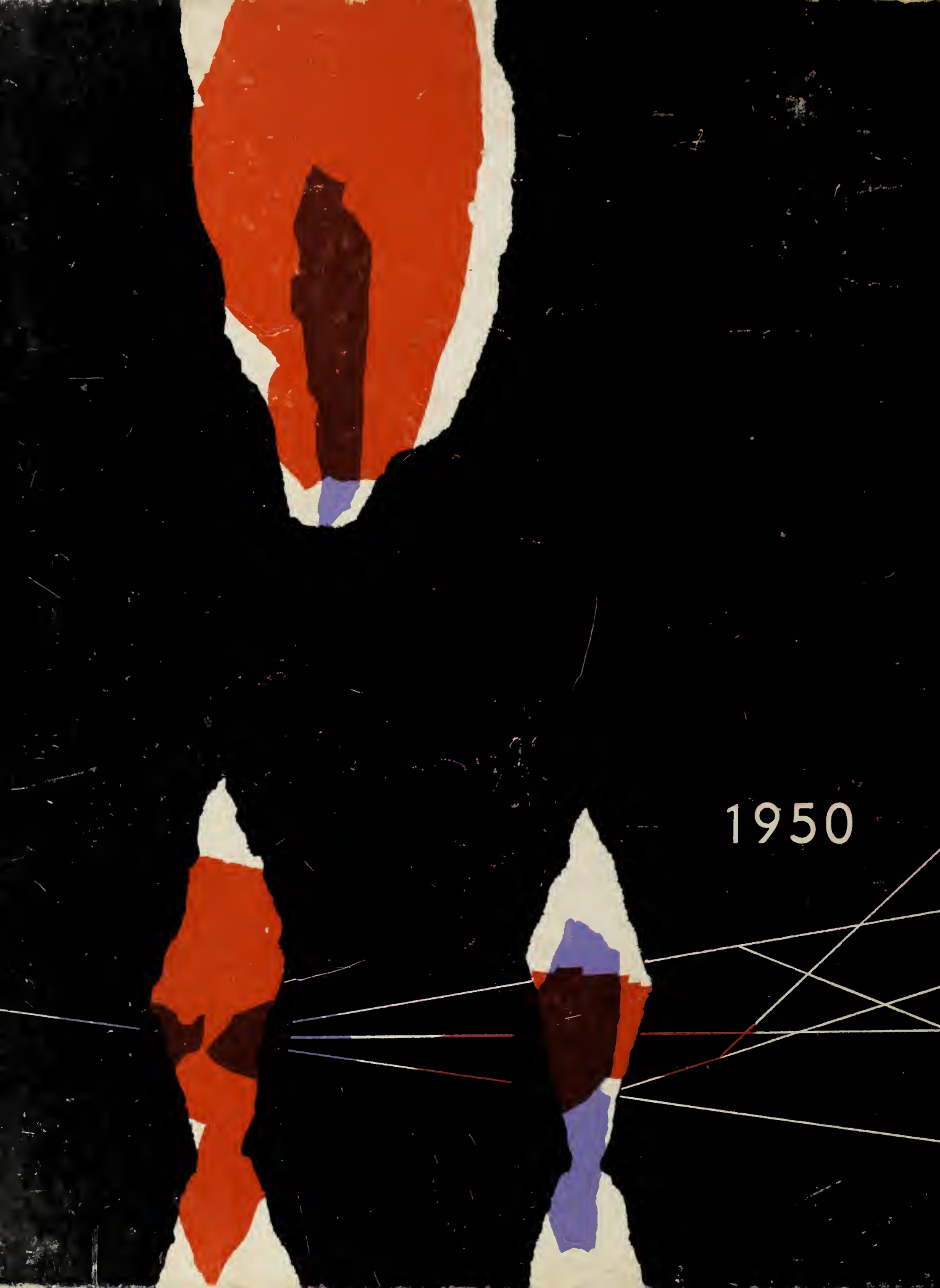
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every
service
and
supply
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the
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and
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1950